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NOTES ON DRAWINGS

BY

MR. RUSKIN,

PLACED ON EXHIBITION BY PROFESSOR NORTON

IN THE GALLERY OF

Messrs. NOYES & BLAKESLEE,

127 Tremont Street, Boston.

—◆—
OCTOBER, 1879.
—◆—

PRICE, TWENTY FIVE CENTS.

MR. RUSKIN'S WORKS.

Mr. Ruskin's recent and revised works as follows:—

- I. SESAME AND LILIES,
- II. MUNERA PULVERIS,
- III. ARATRA PENTELICI,
- IV. THE EAGLE'S NEST,
- V. TIME AND TIDE,
- VI. THE CROWN OF WILD OLIVE,
- VII. ARIADNE FLORENTINA,
- VIII. VAL D'ARNO,
- IX. QUEEN OF THE AIR,
- X. THE TWO PATHS,

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CAMBRIDGE:

UNIVERSITY PRESS: JOHN WILSON & SON.

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DRAWINGS.

EARLY WORK, 1828-1845.	Nos. 1- 22	pp. 7-12
SWITZERLAND	„ 23- 58	„ 12-25
VENICE	„ 59- 72	„ 25-31
MISCELLANEOUS	„ 73-106	„ 31-34

PREFATORY NOTE.

IN 1878 there was an exhibition in London of Drawings by Turner, that belonged to Mr. Ruskin, and of Drawings by Mr. Ruskin himself; the latter being called by him "his own handiwork illustrative of Turner." The incidental or direct illustration of Turner afforded by Mr. Ruskin's drawings was, however, perhaps of inferior value to their illustration of Mr. Ruskin's own life and work. Certainly in this last respect they were of peculiar interest to the numerous students of Mr. Ruskin's writings, and especially to that large body of readers who recognize their obligation to him as the teacher by whose lessons in the study of nature and of art their faculties of observation and of perception have been chiefly cultivated, their powers of appreciation best directed and developed, and their capacities of enjoyment indefinitely increased and enlarged.

It seemed to me that a similar exhibition of Mr. Ruskin's drawings in this country would be of equal interest to his readers on this side of the ocean, and of even greater value to large numbers of them who have not the opportunity of studying works of art

in the old world, and who, for the most part, having at hand only the pirated edition of Mr. Ruskin's books with its disgraceful travesties of the noble and exquisite illustrations with which the author's editions of his own works are adorned, could have received only a most imperfect, if not altogether false impression of the quality and range of his artistic powers as therein displayed. Acceding to my suggestion to this effect, Mr. Ruskin has kindly sent to me a large number of drawings, which, together with those already in my possession, make up an exhibition fuller and more complete in its illustration of his work for a period of more than fifty years, than the London Exhibition of 1878. The present Exhibition, as compared with that, contains indeed, more than half as many more pieces of Mr. Ruskin's handiwork. In the Preface to his Notes on his own Drawings he says with humorous and natural pathos, "I have amused and humiliated myself by arranging a little autobiography of drawings from childhood until now ; out of which it appeared to me that some useful points might be made evident respecting the service of particular methods or the danger of particular errors." This little autobiography appears now in an improved and enlarged edition, with additions to the present time. Of the sixty pieces in last year's exhibition there are here twenty-five. Most of the others in that exhibition belonged to the collections which Mr. Ruskin has given to Oxford, and could not be sent here; but

their place is supplied by drawings equally representative of the nature of his work at different periods. The Notes on the pieces in the London exhibition which are also to be seen here, are reprinted in the following pages. The Notes on the other pieces are mostly taken from Mr. Ruskin's memoranda upon the drawings themselves, or from his published writings.

The character of this collection is unique. These drawings are not the work of an artist by profession ; there is not a picture among them. They are the studies of one who, by patience and industry, by single-minded devotion to each special task, and by concentrated attention upon it, has trained an eye of exceptional keenness and penetration, and a hand of equally exceptional delicacy and firmness of touch, to be the responsive instruments of faculties of observation and perception such as have seldom been bestowed on artist or on poet. Few of these drawings were undertaken as an end in themselves, but most of them as means by which to acquire exact knowledge of the facts of nature, or to obtain the data from which to deduce a principle in art, or to preserve a record of the work of periods in which art gave better expression to the higher interests and motives of life than at the present day. These studies may consequently afford

lessons to the proficient in art not less than to the fresh beginners. The beauty of some of them will be obvious even to an untrained eye; but no one may hope to appreciate them at their worth who will not, in a respectful and modest spirit, give time and patience to their study.

CHARLES ELIOT NORTON.

CAMBRIDGE, October 10, 1879.

NOTES

ON

MR. RUSKIN'S DRAWINGS,

CHIEFLY BY HIMSELF.

An Asterisk prefixed to a number indicates that the piece was in the London Exhibition, 1878.

I. EARLY DRAWINGS. 1828-1845.

Nos. 1 TO 22.

I BEGAN to learn drawing¹ by carefully copying the maps in a small quarto Atlas, of excellent old-fashioned type, the mountains well marked (but not blackened all over like those in the modern Geological Survey), the names clear, not crowded—above all, not run across each other, nor to be gleaned, a letter at a time, when one can pick them up.

*1. MAP OF FRANCE, *and*,

*2. MAP OF AFRICA,

Are examples of many done by the time I was ten years old. These maps were a great delight to me ; the coloring round the edges being a reward for all the tediousness of the printed names ; the painting, an excellent discipline of hand and eye ; and the lines drawn for the mountains and sea a most wholesome imitation of steady engraver's work.

¹ See Mr. Ruskin's "Notes on his own Handiwork," London, 1878.

And it will be found that in the forthcoming number of Fesolé, I place map-making first among the elementary exercises which include subsequent color ; with certain geographical modifications in their construction, of which I may say in forestalment now, that every chief exercise map is to be a square of ten, fifteen, or thirty degrees—European countries mostly coming in squares of ten degrees, India and Arabia in squares of thirty—and the degree is to be divided always into sixty (so called) miles, of which great measure of longitude and latitude I hope my young students will form a sure practical estimate by often walking it.

*3. OLD-FASHIONED ENGRAVING.

From drawing by Richard Gasteineau of the old water-color ; and beneath it

My first attempt at “composition from Nature,” Mr. Gasteineau’s sky with my own “Dover Castle!” the latter done out of my head ! All dark side and no shadow.

This was literally my first attempt at picture-making, at twelve years old. Infinitely stupid, but showing steady power and will to work.

*4. BATTLE ABBEY. (Same date.)

My first study of Architecture from Nature, after much examination of what engravers call “texture.”

*5. ETON.

Some feeling beginning to show itself in the ignorant work, when I was between thirteen and fourteen.

*6. CHURCH AT DIJON. (Foundation poetically omitted !)

Example of architectural sketching on my first continental journey, when I was fourteen.

Always supremely stupid, but no shirking of work, till I got near the bottom ; of the sorrowful absence of figures I will explain the reason presently.

*7. A day's sketching, finished out of my head ; between Arona and Domo d'Ossola on the same journey. Interesting to me now, in their proper economy of paper, their weak enthusiasm, and the fastening so early on the "rock at Arona," afterwards drawn for "Modern Painters."

[The drawing that followed, No. 11* in the London Exhibition, was one of the Hotel de Ville, Brussels, belonging to the Oxford collection. Mr Ruskin's Note on it was as follows :—]

Copy from Prout's wonderful drawing, in his sketches in Flanders and Germany. Made at home (Herne Hill), with other such, to "illustrate" my diary of that first Continental Travel. Most wholesome discipline ;—the gray wash being now introduced when the pencil shade was impossible, but not carelessly or licentiously.

And better things should have come of such practice, but I got over-praised for the mechanical industry, and led away besides into other work, not fit for me. Had I been permitted at this time to put my whole strength into drawing and geology, my life, so far as I can judge, would have been an entirely harmonious and serviceable one. But I was too foolish and sapless myself to persist in the healthy bent ; and my friends mistook me for a "genius," and were minded to make me a poet—or a Bishop, or a member of Parliament. Had I done heartily and honestly what *they* wished, it had also been well. But I sulked, or idled, between their way and my own, and went all to pieces, just in the years when I ought to have been nailing myself well together. And the drawing especially came nearly to nothing : farther on in the series, will be found an example of it when I was sixteen :—the Oxford vacation sketches, [Nos. *8 to *16]

made two years later, among the Yorkshire and Scottish Abbeys, contain some details which are even now of interest in illustrating the Turner outlines of the same subjects.

*8. PETERBOROUGH (1837).

*9. LITCHFIELD (1837).

Both these are accurate in the angles of the pinnacles and spires ; and express at least wholesome enjoyment in the richness of decorated English Gothic.

*10. BOLTON (1837).

*11. NEWARK (1838).

The year's progress is very clearly manifest ; some sense of light and shade now coming into the line work, and the masonry markings very good.

*12. ROSLYN. *Entrance Porch* (1838).

Trying to be very fine, and failing, of course ; but the shadows creditably even for point work.

*13. ROSLYN. *Interior—The Prentice Pillar—*(1838).

Very much out of drawing, but I imagine the roof itself may have been warped a little. It is a rude provincial building, and has had many a rough wind to stand since those that sang the dirge for Rosabelle.

*14. EDINBURGH. LADY GLENORCHY'S CHAPEL, LOOKING TO THE OLD TOWN AND THE CRAIGS (1838).

*15. STIRLING (1838).

*16. STIRLING (1838.)

It might easily be thought, that I was partly imitating Turner's sketches in the foregoing series. But I never saw a Turner sketch till 1842: and what correspondence there is in manner, results from what really was common to us both, — intense love of form, as the basis of all subject. I have never been able in the least to make either artists, or *a fortiori* the public, understand this in Turner: — and the engraving from him only increased the difficulty, for they continually gave reduced representations of his work, in which the drawing was necessarily missed.

17. GRASS BLADES.

18. THISTLE.

Serious botanical work began in 1842, in the Valley of Chamouni, and a few careful studies of grass blades and Alpine-rose bells ended my Proutism and my trust in drawing things out of my head, for ever.

But the power of *delineation* natural to me, only became more accurate, and I carried on at the same time separate outline and chiaroscuro studies, which few persons, I believe, would imagine were by the same hand; — and still less, that they were done contemporaneously.

*19. OUTLINE FROM THE FRESKO OF THE SACRIFICE OF JOB, IN THE CAMPO SANTO OF PISA; *and*,

20. VAL ANZASCA,

Done within a short time of each other, show these two directions of study with definiteness.

But from this time forward, my drawing was all done that I might learn the qualities of things, and my sketches were left miserably unfinished, not in idleness, — but because I

had to learn something else. The Venetian ones, for instance, ought all to have been full of boats. But to draw a Venetian boat! (whether the "Sun of Venice" is going to sea, or occupying its place in a solar-system, or fixed stellar-system in the Canal) is to begin another picture, and if of a market-boat, generally with an elaborate fruit-piece on her deck, besides, — *e. g.*,

*21. Upper subject, melons; lower, mats and fish-baskets. Notes of color merely (1845), to be corrected always by notes of curvature, such as

*22. More hurried than the two last, but attending to quite other matters, — the angles of mast and rudder, and infinitely subtle curve of oar. If once one got into boat study, in fact, it was all over with the architecture.

II. SWITZERLAND. 1846-1876.

Nos. 23 to 58.

*23. DESCENT FROM THE SPLUGEN ON THE ITALIAN SIDE.

Old Swiss print, colored by hand.¹

Showing the adaptation of this cool shadow and warm light system to popular engraving.

A most lovely piece of quiet work, full of honorable and right feeling.

All the prints for sale in the shops of the Swiss towns, at the time of Turner's early travels, were done in this manner: and he, in his studies on the spot, would definitely set himself to beat one of these old prints by supplying the fire, or force, that it wanted.

¹ I believe so, but cannot be certain the Swiss had not already fallen on some mechanical help, — encouraged with conscientiousness and skill.

*24. THE "LOST DUNGEON:" *on the Pass of the Splugen.*

The French translation "Trou-Perdu," entirely loses the grand meaning of the German "Verlohren Loch," a place in which one is both *locked up*, and *lost*:—wilderness and dungeon in one!—and an abyss besides. It is the most terrific chasm, on a large scale, in the Alps,—the Latins and early Grisons calling it the "Via Mala."

*25. STURZ (literally "*Overthrow*," or "*Ruinous Fall*") OF THE RHINE AND AVERS-TORRENT.

Another quite admirable study of pines, and true effort to give the forms of water in violent and ponderous fall. By railway, I wonder how many travellers would know whether this was a Rhein-fall, Reuss-fall, or Rhone-fall; or would lift their eyes from their newspapers to see it, though it were a fall of all three!

*26. SWISS LIFE IN THE OLDEN TIME.

Not idealized in the least; but a quite true picture of a well-to-do farmer's house in Canton Berne. I used to go to Switzerland quite as much to see this life, and the remains of the mediæval strength that had won it, as to see the Alps themselves.

The reader will have patience, perhaps,—it may be, also pleasure, in comparing with the old-fashioned picture, the greatest of Swiss authors' description of such a scene. I have an especial reason for asking him now to dwell upon it a little:—and will even hope that my own friends will read the passage introducing it, the opening paragraph of Gotthelf's "*L'Ame et l'argent*," A to B of the following extract; the actual description to be compared with the picture is between B and C. The sequel contains some matters of farther interest, readable perhaps at home.

A. " Le vrai bonheur est une fleur délicate, autour de laquelle bourdonnent des milliers d'insectes malfaisants, et que tue le moindre souffle impur. L'homme est le jardinier chargé de la cultiver ; la béatitude est sa récompense ; mais combien peu savent leur métier ; combien regardent indifférents comme les insectes s'y posent ; combien s'amuse à voir comme ils la dévorent et comme la fleur s'étiole ! Heureux celui qui ouvre à temps les yeux, qui, d'une main habile, préserve la fleur et tue son ennemi ; car celui-là préserve en même temps la paix de son cœur, et assure le salut de son âme ; deux choses qui tiennent l'une à l'autre, comme le corps et l'âme, comme ce monde terrestre et l'autre monde.

" Il y a dans le pays de Berne beaucoup de jolies fermes, de riches villages habités par une quantité de dignes couples, réputés pour leur crainte de Dieu et la sagesse avec laquelle ils élèvent leurs enfants ; beaucoup de riches villages où chambres et greniers sont remplis de richesses, que ne soupçonne guère le petit monde à la nouvelle mode, lequel convertit tout en argent, parce que, dans le fait, il dépense beaucoup d'argent. Toutes ces provisions entassées représentent, pour les besoins personnels et étrangers, des sommes telles qu'on n'en trouverait certes pas, bon an mal an, chez beaucoup de messieurs. Ces sommes n'ont, à l'ordinaire, aucune place stable. Pareilles à des esprits familiers, mais à de bons esprits, elles courent par la maison, et se trouvent tantôt ici, tantôt là, tantôt partout à la fois, à la cave, au grenier, au cabinet dans la caisse aux quartiers de pommes sèches, dans ces quatre lieux à la fois, sans compter une demi-douzaine d'autres encore. Dès qu'un morceau de terre est à vendre qui convient à la ferme, on l'achète, argent comptant. Là, jamais le père ni le grand-père n'ont rien dû à personne ; tout ce qu'ils achetaient, ils le payaient, argent sur table, et de leurs propres deniers. Quand, dans la parenté parmi les amis ou dans la commune, un brave homme était en besoin d'argent, ou voulait faire

quelque bon marché, cet argent était toujours à sa disposition, non comme placement, mais comme assistance temporaire, pour un temps déterminé, sans billet ni intérêts, tout bonnement sur la garantie de sa bravoure, et sous la garde du Ciel ; et on agissait ainsi par le motif tout simple que l'on croyait encore au Ciel, comme de juste et de raison.

“ Là, le mari va à l'église et à la foire en respectable habit de droguet ; la femme est toujours, le matin, la première à éplucher quelque chose, et le soir, la dernière à éplucher de même. Pas un mets n'arrive sur la table, qu'il n'ait été cuit par elle, *et pas une seille n'est versée dans l'auge des cochons, qu'elle ne l'ait au préalable bien remuée jusqu'au fond, avec son bras nu.*

B. “ *Pour trouver un échantillon de cette honorabilité aristocratique*, on n'a qu'à aller à Liebiwyl (nous le parlons pas de celui qui est près de Kœnitz, ne sachant pas si on s'y comporte ainsi). Là, une superbe ferme resplendit au soleil, avec des fenêtres qui scintillent au loin ; une superbe ferme, que tous les ans on lave avec la pompe à incendie ; aussi paraît-elle toujours neuve, bien qu'elle ait déjà quarante ans ; et quelle bonne chose c'est que le lavage, même pour les maisons ; on en a là la preuve journalière.

“ Une galerie commode et joliment sculptée,¹ fait saillie sous les ailes de la toiture ; une terrasse fait ceinture autour de la maison, pavée de petits caillons serrés devant les étables et de larges dalles devant les pièces d'habitation. De magnifiques arbres à fruit entourent les bâtiments de leur verdure touffue ; une colline la défend des vents du nord, tandis que, des fenêtres, on aperçoit les Alpes qui opposent une résistance si fière et si majestueuse à la marche du temps et à la marche des hommes.

“ Le soir, on voit, près de la porte, un homme assis sur un banc, en train de fumer sa pipe, et qu'on ne croirait guère

¹ It might be thought that Gotthelf had made his description from the print itself ! But it is from the vivid fact of his own village, “ Herzogenbuch-See.”

âgé de plus de soixante ans. De temps en temps, apparaît sur la porte une créature à mine avenante et proprette qui a quelque chose à dire ou à demander à cet homme. C'est sa femme. Dans la remise, un beau garçon, svelte et vigoureux, fait boire deux beaux chevaux bruns, pendant que son frère aîné porte de la paille dans l'étable. Par moments, on voit dans le jardin, sortir du milieu des fleurs et des herbages, une joviale figure de jeune fille, qui demande à sa mère si elle veut aller lui donner un coup de main, ou qui peste contre les chats qui courent dans la salade, et demande à son père ce qu'il faudrait faire contre la maladie qui attaque ses roses. Les domestiques et les journaliers rentrent lentement des champs ; les poules regagnent l'une après l'autre leur poulailler, tandis que le pigeon fait encore très chaudement la cour à sa colombe."

c. "Tel est le tableau qu'on aurait eu presque tous les soirs sous les yeux, si on s'était arrêté devant cette maison de Liebiwyl, il y a cinq ou six ans ; et si on avait interrogé les voisins ou telle vieille femme emportant quelque chose sous son tablier, sur le compte de ceux qui l'habitaient, on n'eût pas manqué de vous répondre brièvement :

"— Ce sont des gens extrêmement bons et terriblement riches.

"A l'époque de leur mariage, il y a une trentaine d'années, ils formaient le plus beau couple qu'on eût vu entrer depuis bien longtemps à l'église. Plus de cent voitures leur faisaient cortège, sans compter tous ceux qui étaient arrivés à cheval, ce qui alors était beaucoup plus à la mode qu'à présent ; car alors les femmes elles-mêmes montaient à cheval, surtout quand il s'agissait d'aller à la noce. Pour ce qui est de la leur, elle avait duré trois jours ; en fait de boire et manger, on n'y avait rien épargné, aussi en avait on beaucoup parlé dans tout le pays. Mais alors aussi les cadeaux de noce avaient-ils abondé d'une telle façon, qu'ils en avaient eux-mêmes été effrayés. Deux journées entières ne leur avaient pas suffi pour les recevoir tous, et force leur

avait été de se faire aider par des étrangers. Il est vrai qu'on n'eût pas été dans le cas de trouver, ni en amont ni en aval, une ferme plus réputée que celle-ci.

"Le fait est qu'une belle ferme pareille, complètement payée, sans compter une masse de mille livres, ne se trouve pas partout. Mais ils ne possédaient pas cela pour eux seuls ; ils savaient encore que les riches ne sont que les mandataires de Dieu, et qu'ils auraient à rendre compte de chacun de leurs écus. Quand on les demandait pour parrain ou marraine, il n'y avait jamais de non, et ils ne se figuraient nullement que depuis que le bois est devenu si cher, les pauvres n'en avaient plus besoin. Les domestiques étaient traités là comme il ne le sont pas souvent ; on n'y prétendait pas que la besogne dût être achevée d'un seul jour, et que le lait qu'on y servait fût toujours trop bon pour eux."

I said that I had an especial reason for asking the reader to look at this image of old Swiss life. To me personally it was the soul of the Alps, just as much as the life of Giotto and Farinata was the soul of Fesolé, and Florence.

27. *A piece of the* MOUNTAIN-SIDE OF CHAMOUNI.

Study of rounded turf and pine grouping, but still useless to express the pine beauty ; elsewhere ("Mornings in Florence. The Straight Gate," p. 141,) I have noticed Turner's prudence in "counting the pines" of the lower Alps, or at least estimating their uncountableness ! I did not understand his warning, and went insanely at them, at first, thinking to give some notion of them by sheer labor.

28. FALLS OF SCHAFFHAUSEN (1850 ?). Color.

"That drawing of the Falls of Schaffhausen is the only one of mine I ever saw Turner interested in. He looked at it long, evidently with pleasure, and shook his finger at it

one evening, standing by the fire in the old Denmark Hill drawing-room. How destiny does mock us ! Fancy if I had him to shake fingers at me now !” [Extract from letter, 1874.]

29. FALLS OF SCHAFFHAUSEN (1850?). Unfinished study in color.

From the year 1854 onwards, I spent the summers of some half-dozen years in collecting materials for etchings of Fribourg, Lucerne, and Geneva, but had to give all up,—the modern mob’s madness destroying all these towns before I could get them drawn, by the insertion of hotels and gambling-houses exactly in the places where they would kill the effect of the whole. I can’t make drawings of towns thus disfigured, any more than I could of a beautiful face with a false carnival nose : and my six years’ work has gone pretty nearly for nothing.

It may amuse the reader, I hope it will also make him a little sorrowful for me, to compare my boy’s drawing of the

- *30. SWISS BADEN (1835), with my later studies, all little better than waste paper now.
31. STUDY OF DETAIL FOR PROPOSED ETCHING OF FRIBOURG (1856). Pen drawing touched with color.
32. SIMILAR STUDY (1856). Pencil and pen drawing, with added color.
33. SKETCH FOR ETCHING OF FRIBOURG (1859). Pen drawing, touched with color.
34. WALL TOWER OF LUCERNE. Pencil study, touched with color.
35. LAKE OF BRIENZ. Color.

36. LUCERNE. Pencil drawing, washed with color.
37. DAWN AT NEUCHÂTEL. Color.
38. LAUTERBRUNNEN. Pencil study, touched with color.
39. GENEVA (1862 or 3). Pencil sketch.
40. GENEVA (1862 or 3). Begun detail for the little pencil study. Pencil with touch of color.
41. AARBURG, CLIFFS OF JURA ABOVE (1863). Sketch in pencil for Swiss towns.
42. LAUFFENBURG. *Twilight* (1863). Pencil sketch, with color added.
43. HOUSE AT LAUFFENBURG (1863). Sketch in color.
- 44, 45. SKETCHES OF BRIDGE AT LAUFFENBURG (1868). Pencil.

Two tries at subject. Wood-work here original, grand old Swiss carpentry.

46. LUCERNE (1866). Color.
47. LAUTERBRUNNEN (1866). Color.
48. OLD VEVAY (1869). Pencil.
- *49. Upper subject, TWISTED SPIRE, *village near Brieg* (Valais), 1876; *middle*, TOWERS AT BADEN — 1863; lower, AT VERONA, 1876, show what I have finally adopted in manner of pencil drawing; and I believe my pupils will find it a satisfactory one, for rendering the essential qualities of form.

50. LINES OF THE ALPS OF TYROL, MUNICH (1859). Pencil and pen sketch.
51. LINES OF THE ALPS FROM KEMPTEN (1859). Pencil and pen sketch.
52. *Pen Sketch of* CRESTS OF LA CÔTE AND TACONAY. (For etching in *Modern Painters*, Vol. IV., Plate 35.)
53. *Pencil Sketch of* LEADING CONTOURS OF AIGUILLE BOUCHARD. (For etching in *Modern Painters*, Vol. IV., Plate 33.)
54. ST. GOTHARD PASS, *from near Fluelen*. Pencil and pen.
55. STUDY FOR ETCHING OF TURNER'S "PASS OF FAIDO." Pencil and pen.
56. ETCHING OF TURNER'S PASS OF FAIDO." (From *Modern Painters*, Vol. IV., Plate 21.)
57. ETCHING OF PASS OF FAIDO. *Simple topography*. (From *Modern Painters*, Vol. IV., Plate 20.)

"On the descent of the St. Gothard, towards Italy, just after passing through the narrow gorge above Faido, the road emerges into a little breadth of valley, which is entirely filled by fallen stones and débris, partly disgorged by the Ticino as it leaps out of the narrower chasm, and partly brought down by winter avalanches from a loose and decomposing mass of mountain on the left. Beyond this first promontory is seen a considerably higher range, but not an imposing one, which rises above the village of Faido. The etching, Plate 20, [No. 57] is a topographical outline of the scene, with the actual blocks of rock which happened to be lying in the bed of the Ticino at the spot from which I chose to draw it. The masses of loose débris (which, for any permanent purpose, I had no need to draw, as their arrange-

ment changes at every flood) I have not drawn, but only those features of the landscape which happen to be of some continual importance. The little three-windowed building on the left is the remnant of a gallery built to protect the road, which once went on that side, from the avalanches and stones that come down the "couloir"¹ in the rock above. It is only a ruin, the greater part having been by said avalanches swept away, and the old road, of which a remnant is also seen on the extreme left, abandoned, and carried now along the hill side on the right, partly sustained on rough stone arches, and winding down, as seen in the sketch, to a weak wooden bridge, which enables it to recover its old track past the gallery. It seems formerly (but since the destruction of the gallery) to have gone about a mile farther down the river on the right bank, and then to have been carried across by a longer wooden bridge, of which only the two abutments are seen in the sketch, the rest having been swept away by the Ticino, and the new bridge erected near the spectator.

There is nothing in this scene, taken by itself, particularly interesting or impressive. The mountains are not elevated, nor particularly fine in form, and the heaps of stones which encumber the Ticino present nothing notable to the ordinary eye. But, in reality, the place is approached through one of the narrowest and most sublime ravines in the Alps, and after the traveller during the early part of the day has been familiarized with the aspect of the highest peaks of the Mont St. Gothard. Hence it speaks quite another language to him from that in which it would address itself to an unprepared spectator: the confused stones, which by themselves would be almost without any claim upon his thoughts, become exponents of the fury of the river by which he has journeyed all day long; the defile be-

¹ "Couloir" is a good untranslatable Savoyard word, for a place down which stones and water fall in storms; it is perhaps deserving of naturalization.

yond, not in itself narrow or terrible, is regarded nevertheless with awe, because it is imagined to resemble the gorge that has just been traversed above ; and, although no very elevated mountains immediately overhang it, the scene is felt to belong to, and arise in its essential characters out of, the strength of those mightier mountains in the unseen north.

Any topographical delineation of the facts, therefore, must be incapable of arousing in the mind of the beholder those sensations which would be caused by the facts themselves, seen in their natural relations to others. And the aim of the great inventive landscape painter must be to give the far higher and deeper truth of mental vision, rather than that of the physical facts, and to reach a representation which, though it may be useless to engineers or geographers, and, when tried by rule and measure, totally unlike the place, shall yet be capable of producing on the far-away beholder's mind precisely the impression which the reality would have produced, and putting his heart into the same state in which it would have been, had he verily descended into the valley from the gorges of Airolo. Of Turner's drawing of this pass I have etched a reduced outline in Plate 21. [No. 56.]

In which, primarily, observe that the whole place is altered in scale, and brought up to the general majesty of the higher forms of the Alps. It will be seen that, in my topographical sketch, there are a few trees rooted in the rock on this side of the gallery, showing by comparison that it is not above four or five hundred feet high. These trees Turner cuts away, and gives the rock a height of about a thousand feet, so as to imply more power and danger in the avalanche coming down the couloir.

Next, he raises, in a still greater degree, all the mountains beyond, putting three or four ranges instead of one, but uniting them into a single massy bank at their base, which he makes overhang the valley, and thus reduces it

nearly to such a chasm as that which he had just passed through above, so as to unite the expression of this ravine with that of the stony valley. The few trees, in the hollow of the glen, he feels to be contrary in spirit to the stones, and fells them, as he did the others; so also he feels the bridge in the foreground, by its slenderness, to contradict the aspect of violence in the torrent; he thinks the torrent and avalanches should have it all their own way hereabouts; so he strikes down the nearer bridge, and restores the one farther off, where the force of the stream may be supposed less. Next, the bit of road on the right, above the bank, is not built on a wall, nor on arches high enough to give the idea of an Alpine road in general; so he makes the arches taller, and the bank steeper, introducing, as we shall see presently, a reminiscence from the upper part of the pass.

I say, he '*thinks*' this, and 'introduces' that. But, strictly speaking, he does not think at all. If he thought, he would instantly go wrong; it is only the clumsy and un-inventive artist who thinks. All these changes come into his head involuntarily; an entirely imperative dream, crying, 'thus it must be,' has taken possession of him; he can see, and do, no otherwise than as the dream directs.

This is especially to be remembered with respect to the next incident—the introduction of figures. Most persons to whom I have shown the drawing, and who feel its general character, regret that there is any living thing in it; they say it destroys the majesty of its desolation. But the dream said not so to Turner. The dream insisted particularly upon the great fact of its having come by the road. The torrent was wild, the stones were wonderful; but the most wonderful thing of all was how we ourselves, the dream and I, ever got here. By our feet we could not—by the clouds we could not—by any ivory gates we could not—in no other wise could we have come than by the coach road. One of the great elements of sensation, all the

day long, has been that extraordinary road, and its goings on, and gettings about ; here, under avalanches of stones, and among insanities of torrents, and overhangings of precipices, much tormented and driven to all manner of make-shifts and coils to this side and the other, still the marvellous road persists in going on, and that so smoothly and safely, that it is not merely great diligences, going in a caravanish manner, with whole teams of horses, that can traverse it, but little postchaises with small postboys, and a pair of ponies. And the dream declared that the full essence and soul of the scene, and consummation of all the wonderfulness of the torrents and Alps, lay in a postchaise, with small ponies and postboy, which accordingly it insisted upon Turner's inserting, whether he liked it or not, at the turn of the road.

Now, it will be observed by any one familiar with ordinary principles of arrangement of form (on which principles I shall insist at length in another place), that while the dream introduces these changes bearing on the expression of the scene, it is also introducing other changes, which appear to be made more or less in compliance with received rules of composition, rendering the masses broader, the lines more continuous, and the curves more graceful. But the curious part of the business is, that these changes seem not so much to be wrought by imagining an entirely new condition of any feature, as by *remembering* something which will fit better in that place. For instance, Turner felt the bank on the right ought to be made more solid and rocky, in order to suggest firmer resistance to the stream, and he turns it, as will be seen by comparing the etchings, into a kind of rock buttress, to the wall, instead of a mere bank. Now, the buttress into which he turns it is very nearly a fac-simile of one which he had drawn on that very St. Gothard road, far above, at the Devil's Bridge, at least thirty years before, and which he had himself etched and engraved for the *Liber Studiorum*, although the plate was never pub-

lished. Of course, this might be set down as a mere chance coincidence, but for the frequency of the cases in which Turner can be shown to have done the same thing, and to have introduced, after a lapse of many years, memories of something which, however apparently small or unimportant, had struck him in his earlier studies." [From "Modern Painters," IV. 22.]

58. ETCHING FROM A PICTURE BY TURNER (1870?).

[Intended to show the leading lines of the composition.]

III. VENICE.

Nos. 59 TO 72.

59. *Study of CAPITALS IN ST. MARKS, for "The Stones of Venice"* (1845). Pencil and brush.

A single example of a multitude of studies.

60. *Studies of VENETIAN CAPITALS.* Pencil and brush.

[Sketch for lithograph in "Examples of the Architecture of Venice, selected and drawn to measurement from the edifices," London, 1851. Only three parts of this work, containing fifteen plates, were published.]

61. ARCHIVOLT OF ONE OF THE DOORS OF ST. MARKS. Pen and brush.

Drawing chiefly made from daguerrotype with added study of details. Engraved for "Examples," &c., but the plate was stolen or lost.

62. SOUTHERN PORTICO OF ST. MARKS.

Chiaroscuro drawing in sepia on the etching for the mezzotint in "Examples of the Architecture of Venice."

62 *a*. The mezzotint from the preceding drawing, Plate 6, of "Examples." "The portico is represented as seen from a distance of about twenty-five feet from the base of the westernmost pillar : part of the principal façade being seen on the left. At a greater distance than this the sculpture of the capitals would become indistinct to the eyesight of most people, and the spectator is apt, therefore, to pause within this distance, in order to look at the decoration of the upper arches. The ornament of almost all good architecture is calculated for this kind of observation, and yet, strictly speaking, the resultant effect is incapable of being represented in a drawing, as the spectator's head is thrown back, and the angle of sight considerably elevated. I have long felt the difficulty of conveying a true impression of richly decorated buildings, in consequence of this ; but I believe the best way is to venture the steep perspective, and calculate the arrangements of the forms of the building, on the supposition of the horizontal line being considerably below the bottom of the picture. I have done so in this Plate." [From description in "Examples of the Architecture of Venice."]

63. DOOR-HEADS FROM CA' CONTARINI PORTA DI FERRO ;
AND IN CAMPO S. MARGARITA. (From "Examples of
the Architecture of Venice," Plate 11.)

"The old doorways of Venice are almost always formed by an arch or gable above a horizontal lintel, the enclosed space or tympanum being sometimes left open, and merely defended by iron bars, sometimes filled with masonry, and charged with ornament. The methods of doing this are various and beautiful ; but in the earlier ages all agree thus far that the name of the family is told, and together with it there is always an intimation that they have placed their

defence and their prosperity in God's hands, frequently accompanied with some general expression of benediction to the person passing over the threshold. This is the general theory of an old Venetian doorway (the theory of modern doorways remains to be explained: it may be studied to advantage in our rows of new-built houses, or rather of new-built house, changeless for miles together, from which, to each inhabitant, we allot his proper quantity of windows, and a Doric portico). The Venetian carried out his theory very simply: in the centre of the archivolt we find almost invariably in the older work the hand between the sun and moon in the attitude of blessing, expressing the general power and presence of God, the source of light; on the tympanum is the shield of the family.

The plate represents two characteristic headings of doors above the lintels. The upper one is from a palace once belonging to a branch of the Contarini family, behind the church of S. Francesco. It has the hand of blessing, and the presiding angel unfolds a scroll with the inscription, "Peace be to this House."

The lower compartment of the plate represents a door-head belonging to a small house of the thirteenth century, Gothic, in the Campo Santa Margarita. The central shield, with its hovering angel and supporters, is cut out of one piece of stone; the rest of the tympanum is formed by small squares of cast brick, enclosed by narrow bars, also of brick. There are seven patterns used for the squares, which I shall give on a larger scale in the second volume; and they are so arranged by the builder that, whichever way the courses of them are read, — laterally or upwards, — two similar patterns shall never be in juxtaposition; and no regular arrangement or recurrence of pattern in any definable disposition shall be traceable. At least I can myself discover none, — the reader may try, — every feature in the drawing being in its proper place.

64. *Photograph of* DOOR-HEAD IN CAMPO S. MARGARITA.

65. DOOR-HEADS. 1. IN RAMO DIRIMPETTO MOCENIGO.
(From "Examples of the Architecture of Venice,"
Plate 12.)

"I have numbered this door-head 1, because it is the simplest type of a perfect construction which I found in Venice having the lintel arch, and superimposed gable dripstone."

66. DOOR-HEADS. 2. IN CAMPIELLO DELLA CHIESA SAN LUCA. (From "Examples of the Architecture of Venice," Plate 13.)

"This remarkable tympanum is one of the most elaborate pieces of brickwork in Venice, and must have been singularly beautiful before the sculpture on the pieces of inlaid stone was defaced. Neither the bearings nor design in the pointed arch or circle above are any more decipherable; but the brickwork remains entirely uninjured. It is composed of five kinds of bricks, all in regular lengths of about ten inches; one quite plain, but either straight or curved, according to the requirements of the design, another with a pattern of raised triangles on it; another with one of raised squares and circles alternately; another with a chain of small squares, and another with little oblique rhombs. Their mode of arrangement is visible enough in the plate, which is carefully drawn to scale; but one thing is to be especially noticed in the treatment of the gabled space both here and in Plate 12. The sloping courses of brick are gradually set at a less and less angle, so that the whole system radiates like the branches of a fir-tree, becoming less and less inclined as it nears the ground. In order to be sure of my fact, I counted the courses of bricks, and measured their angles with the dripstone at five separate points from top to bottom; and the plate may, therefore, be entirely depended upon. Observe, especially, in Plate 12, how valuable mere joints filled with mortar may be-

come, when they are used by a man who knows what he is about.

The dripstone and terminal ornament at the apex of the gable in Plate 13 are of stone."

67. STILTED ARCHIVOLTS. *From a Ruin in the Rio di Ca' Foscari.* (From "Examples of the Architecture of Venice," Plate 9.)

"A beautifully picturesque fragment of the wreck of one of the most ancient and interesting palaces in Venice, exactly as it appeared in 1849."

68. SKETCH ON GRAND CANAL (1876). Left off tired.

One out of many beginnings on views of the city which may serve to give the reader some idea of the mere *quantity* which must be put into any faithful view of Venice.

And here I will venture to say a few words respecting the labor I have had to go through in order to make sure of my facts, in any statements I have made respecting either architecture or painting.

No judgment of art is possible to any person who does not love it, and only great and good art can be truly loved; nor that, without time and the most devoted attention.

Foolish and ambitious persons think they can form their judgment by seeing much art of all kinds. They see all the pictures in Italy, — all the architecture in the world, — and merely make themselves as incapable of judgment as a worn-out Dictionary.

But, from my youth, I was protected against this fatal error by intense love for particular places; returning to them again and again, until I had exhausted what was exhaustible (and therefore bad), and thoroughly fastened on the inexhaustible good. To have well studied one picture by Tintoret, one by Luini, one by Angelico, and a couple of Turner's drawings, will teach a man more than to have

catalogued all the galleries of Europe ; while to have drawn with attention a porch of Amiens, an arch at Verona, and a vault at Venice, will teach him more of architecture than to have made plans and sections of every big heap of brick or stone between St. Paul's and the Pyramids. Farther, it is absolutely necessary that fine architecture should be drawn separately, both in color and in light and shade, — with occasional efforts to combine the two, but always with utmost possible delicacy, — the best work depending always on the subtlest lines. For instance, in

69. PART OF SKETCH OF NORTH-WEST PORCH OF ST. MARKS. Made in 1877. Copied at Brantwood, in 1879.

[A study of color, to which Mr. Ruskin's remarks on a study of similar character in the London Exhibition equally apply.] My own study, made in 1874, of the color of the Ducal Palace in Morning Sunlight, comes as near, I believe, to the actual facts of the relation between dark and light in the *architecture alone*, as attentive care can reach ; and it is wholly impossible to get the drawing of the finer details, unless in this delicate and literally true tone, for all the local darks, such as those of the nearer prison-pillars in this sketch, lose their relative power if the lights are put in deeper tone. But the moment sky is added to such a study as this, all its detail becomes ghostly and useless ; the eye then requires the relation between the nearer buildings and the light at the horizon, or between their shadows and the light of the blue above ; and all one's delicate work is lost.

70. VENETIAN RENAISSANCE CAPITAL (1879). Look from the other side of the room. Chiaroscuro sketch.
71. FREE HAND EARLY BYZANTINE CARVING (1879). Chiaroscuro sketch.
72. NOTE OF COLOR AND CHIAROSCURO. From Tintoret's picture of the Annunciation in the Scuola di San Rocco, Venice (1852).

IV. MISCELLANEOUS STUDIES, IN ITALY, FRANCE,
AND ENGLAND.

Nos. 73 TO 105.

73. INTERIOR OF A PALACE, VERONA (1849). Pencil.
 74. STREET IN VERONA (1872). Pencil.
 75. STUDY FOR ETCHING, FROM PHOTOGRAPH OF THE DUOMO AT FLORENCE (1874). Pencil.
 76. LUNG' ARNO, FLORENCE (1874). Pencil.
 77. FROM SAN MINIATO (1845). Color.
 78. ST. ETIENNE LE VIEUX, (?) CAEN (1848).
 79. PART OF THE CATHEDRAL OF ST. LO, NORMANDY (1848).
- A portion of this drawing is engraved in "The Seven Lamps of Architecture," Plate 2.
80. PART OF THE CHURCH OF ST. WOLFRAM, ABBEVILLE (1868). Rapid study in pencil and color-wash.
 81. OLD HALL IN WORCESTERSHIRE, OR THEREABOUTS, HEREFORDSHIRE, PERHAPS (1854 ?). Pencil, touched with color.

82. PART OF TURNER'S RICHMOND, YORKSHIRE (1858 or 59).

Study for etching (never executed) for "Modern Painters."

83. OAKHAMPTON.

Study for etching after Turner's drawing. A try for truer rendering of the England drawings. Failure.

84. *Photograph from pencil drawing* [No. 34 in the London Exhibition] FROM TURNER'S *water-color drawing of ARONA*.

I tried to translate Turner's work into pencil, hoping thus to make it publishable in photograph for my pupils ; but in vain this and other such efforts manifold ; for I find the photograph refuses to translate pencil drawing, and I cannot work in chalk or sepia up to the required fineness.

85. PHOTOGRAPH FROM DRAWING OF GNEISS WITH ITS WEEDS, ABOVE THE STREAM OF GLENFINLAS. [The drawing was No. 45 in the London Exhibition.]

Old drawing of "Modern Painters," time (1853), which really had a chance of being finished, but the weather broke ; and the stems in the upper right-hand corner had to be rudely struck in with body-color.' But all the mass of this rock is carefully studied with good method.

86. STUDY IN COLOR OF BLOCK OF GNEISS, ON THE ALPS (1854 ?).

87. A STONE OF MY GARDEN-WALL (1873).

88. EVENING AT NORWOOD (1865).

89. SUNRISE FROM DENMARK HILL (1868).

90. STUDY OF SUNRISE.

19 March, 1868. Ended in soft rain from high clouds, hardly enough to put up umbrella, for all the afternoon. Rain in evening. Wind here south-west, the black scud floating fast to the left.

91. DRAWING IN COLOR OF BONE ENGRAVED BY A PRE-HISTORIC MAN. British Museum.

92. NOTES OF WORK IN BRITISH MUSEUM (1872).

93. STUDIES OF BIRD ANATOMY, IBIS, CRANE, GANNET, FOR NOTES TO "LOVE'S MEINIE" (1874). British Museum.

94. MORE STUDIES FOR NOTES TO "LOVE'S MEINIE" (1874).

95-99. LESSONS FOR OXFORD SCHOOL.

STUDY OF STONE (1874).

IVY (1873).

LEAVES AND BERRIES (1873). Keep your red red, and your brown brown, and your green green, for your life.

WITHERED RUSH-BLOSSOM, magnified. Study in lamp-black.

WILD VIOLET (1879). Outline with brush. For "Proserpina."

100. HIBISCUS (1867). Study in color.

101. BUDDING SYCAMORE (1875). Sketched at Greta Bridge.
102. COTONEASTER (1879).
103. STUDY OF MAGNIFIED PHEASANT'S FEATHER (1879).
104. OAK-BUDS (1878).
105. DRY OAK LEAVES (1879).
106. DRY OAK LEAVES (1879).

39064

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